

**Film 160: Film Genres
Horror**

Location: Earth and Marine Sciences Building B210
Summer 2015, UCSC: Monday & Wednesday 6.00pm-9.30pm



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Office Hours: Tuesdays 2pm-3pm @ McHenry Café and by appt.

Course Description:

This course will examine the images, narratives, and theories of the horror film. We will explore the deeply rooted sources of fear, analyzed as a psychological, cultural, and ideological phenomenon. Students will engage in a wide variety of material, from the horrific to the absurd, from the disturbing to the sublime. Some of this material is fun, some is difficult, and much of it is both. Students will be asked investigate their own responses to onscreen tales of horror, engaging in a critical appraisal of the physiological reactions to fear, while also considering the societal forces that condition these effects.

Requirements:

Each week please come prepared with notes and questions from the assigned readings. I do not necessarily expect complete comprehension of the texts, but I do expect to see you grappling with the ideas and bringing in questions when you have them.

You do not need to purchase any texts for this class. Articles and handouts will be uploaded to the ecommons site, or will be linked to online. It is fine with me if you wish to read them in a digital format, but be sure that you are annotating somehow (either by taking notes in a notebook or using an application that allows for digital marginalia). Laptops and tablets are allowed in the class for note taking and referring to the readings. That said, the use of social media or other non-class related websites is prohibited.

Assignments and Grading

There are three items upon which you will be graded: a final paper, your contribution to a class blog, and your attendance and participation.

Final Paper (50%)

Each student's work in the class will culminate with a final paper. Papers will be **2000-2500 words**, (approximately 8-10 pages). This culminating work will be a space for students to explore in greater depth some of the complex theoretical concepts that we have surveyed in the course. Students will be asked to find connections between films, videos, and texts from throughout the session around a central theme of their choice.

Students are required to turn in their choice of sources and a short paragraph on their topic by class 8 (7/15). More details about this assignment are in an assignment handout, which will soon be circulated.

Class Blog (30%)

Students are required to compose substantive (3 full paragraphs) blog entries **twice** during the span of this course. More details about this assignment are in an assignment handout, which will soon be circulated.

Attendance & Participation (20%)

Two or more unexcused absences are grounds for failure of the course. Take note that participation is a sizeable chunk of your grade. This means that you *must participate in class discussions if you want a good grade*. You do not need to memorize anything in this class, but you do need to participate in our discussions, and be prepared with thoughts, questions, insights, and critiques.

Academic Misconduct Policy:

Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty.

Acts of academic misconduct during the course, including plagiarism, will result in failure of the course. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at:

http://www.ue.ucsc.edu/ai_student-guide

Students with Disabilities:

If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me as soon as possible, preferably within the two weeks of the quarter. Contact DRC by phone at [831-459-2089](tel:831-459-2089) or by email at drc@ucsc.edu for more information.

Note: This syllabus is subject to change. Any changes will be announced in class.

Class 1: The Pleasures of Horror (6/22)

Nosferatu (F.W. Murnau, 1929) 1hr 46m.

The Scary Movie (Peggy Ahwesh, 1993) 8m.

“Why Horror?: The Peculiar Pleasures of a Popular Genre” by Andrew Tudor.

Class 2: The Cinema as Haunted House (6/24)

The Black Imp (Georges Méliès, 1905) 4m.

Outer Space (Peter Tscherkassky, 1999) 10m.

Cat People (Jacques Tourneur, 1942) 1hr 13m.

“A review of the Lumière programme at the Nizhni-Novgorod Fair, as printed in the Nizhegorodski listok, newspaper, July 4, 1986, and signed” by Maxim Gorky.

“Phantom Images and Modern Manifestations: Spirit Photography, Magic Theater, Trick Films and Photography's Uncanny” by Tom Gunning.

*****First Blog Entry Due by Midnight 6/48*****

Class 3: Nightmares and Fear (6/29) [substitute instructor Logan Walker]

Audition (Takashi Miike, 1999) 1hr 55m.

Invocation of my Demon Brother (Kenneth Anger, 1969) 12m.

“Nightmare and the Horror Film: The Symbolic Biology of Fantastic Beings” by Noel Carroll.

“The Uncanny” by Sigmund Freud.

Class 4: Monster Case Study:: Zombies! (7/1)

Night of the Living Dead (George A. Romero, 1968) 1hr 36m.

“Preface” by Robin R. Means Coleman from *Horror Noire*.

“An Introduction to the American Horror Film” by Robin Wood.

Class 5: Other Bodies, Our Selves (7/6)

The Fly (David Cronenberg, 1986) 1hr 36m.

“Bodies of Fear: David Cronenberg” by Steven Shaviro.

“Monster Pains: Masochism Menstruation, and Identification in the Horror Film” by Aviva Briefel.

Class 6: Cinematic Dismemberment (7/8)

Suspiria (Dario Argento, 1977) 1hr 38 m.

Long Live the New Flesh (Nicholas Provost, 2009) 14m.

“The Body in Pieces” by Karla Oeler.

“Film Bodies: Gender, Genre, and Excess” by Linda Williams.

*****Second Blog Entry Due by Midnight 7/12*****

Class 7: The Slash//her (7/13)

Halloween (John Carpenter, 1978) 1hr 41m.

“Her Body, Himself: Gender in the Slasher Film” by Carol J. Clover.

Class 8: Monstrous Femininity (7/15)

*****List of sources and argument paragraph for final paper due in class*****

Possession (Andrzej Żuławski, 1981) 2hr 7m.

Nocturne (Peggy Ahwesh, 1998) 30m.

“Horror and the Monstrous-Feminine: An Imaginary Abjection” by Barbara Creed.

“Nocturne” by Leo Goldsmith (<http://notcoming.com/reviews/nocturne>).

“The Yellow Wallpaper” by Charlotte Perkins Stetson

Class 9: The Vampire, Addiction and Desire (7/20)

Ganja and Hess (Bill Gunn, 1973) 1hr 50m.

“Ganja and Hess: Vampires, Sex, and Addictions” by Manthia Diawara and Phyllis R. Klotman.

“Scream, Whitey, Scream” by Robin R. Means Coleman from *Horror Noire*.

Class 10: Eco-Horror and Climate Change (7/22)

Long Weekend (Colin Eggleston, 1979) 1hr 37m.

“Living in Fear, Living in Dread, Pretty Soon We’ll All Be Dead” by Stephen A. Rust and Carter Soles.

“Clouds of Unknowing” by Eugene Thacker from *In the Dust of this Planet*

Recommended Films:

The Cabinet of Dr. Caligari (Robert Wiene, 1921) 1hr 20m.

Dracula (Tod Browning, 1931) 1hr 15m.

Vampyr (Carl Theodor Dreyer, 1932) 1hr 15m.

White Zombie (Victor Halperin, 1932) 1hr 25m.

Bride of Frankenstein (James Whale, 1935) 1hr 15m.

The Curse of Frankenstein (Terence Fisher, 1957) 1hr 30m.

Black Sunday aka *The Mask of Satan* (Mario Bava, 1960) 1hr 27m.

Eyes without a Face (Georges Franju, 1960) 1hr 28m.

Peeping Tom (Michael Powell, 1960) 1hr 41m.

Carnival of Souls (Herk Harvey, 1962) 1hr 24m.

The Birds (Alfred Hitchcock, 1963) 2hr.

Kwaidan (Masaki Kobayashi, 1964) 3hr 3m.

At Midnight I’ll Take Your Soul (José Mojica Marins, 1964) 1hr 24m.

Onibaba (Kaneto Shindo, 1964) 1hr 44m.

Viy (Georgi Kropachyov & Konstantin Yershov, 1967) 1hr 18m.

Rosemary’s Baby (Roman Polanski, 1968) 2hr 16m.

The Exorcist (William Friedkin, 1973) 2hr 12m.

Flesh for Frankenstein (Paul Morrissey & Antonio Margheriti, 1973) 1hr 35m.

The Texas Chainsaw Massacre (Tobe Hooper, 1974) 1hr 23m.

Carrie (Brian de Palma, 1976) 1hr 38m.

House (Obayashi Nobuhiko, 1977) 1hr 50m.

Faces of Death (Conan Le Cilaire, 1978) 1hr 45m.

Videodrome (David Cronenberg, 1978) 1hr 29m.

The Beyond (Lucio Fulci, 1981) 1hr 29m.

The Thing (John Carpenter, 1982) 1hr 49m.

The Slumber Party Massacre (Amy Holden Jones, 1982) 1hr 22m.
The Hunger (Tony Scott, 1983) 1hr 36m.
Near Dark (Katheryn Bigelow, 1987) 1hr 39m.
Candyman (Bernard Rose, 1992) 1hr 39m.
Funny Games (Michael Haneke, 1997) 1hr 49m.
American Psycho (Mary Harron, 2000) 1hr 40m.
Suicide Club (Sono Shion, 2002) 1hr 39m.
Cabin in the Woods (Drew Goddard, 2012) 1hr 45m.
A Girl Walks Home Alone at Night (Ana Lily Amirpour, 2014) 1hr 47m.
The Babadook (Jennifer Kent, 2014) 1hr 35m.